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REPORT OF THE TRUSTEES FOR THE YEAR MCMXVIII

THE chief events in the calendar of the year were the opening of the Pierpont Morgan collections in the galleries set aside for their permanent display; the opening of the Mr. and Mrs. Isaac D. Fletcher Collection in a temporary gallery; and the opening of a section devoted to Indian art, hitherto without adequate representation in the Museum, including the Indian temple presented by Robert W. and Lockwood de Forest as its most important feature.

The state of the times, with its many direct and indirect influences, has affected the work of the Museum in almost every department. It has been felt financially, in obvious ways, as well as in the less obvious matters of loss of members and decreased sales of publications; it has been felt in the interruption of intercourse with the European countries from which purchases are made, and the consequent lack of opportunity for acquisition; and it has been felt in the loss of many of the Staff and the suspension of their work. The unusual conditions existing have been reflected also in the increased use of the Museum by the people who came here to study with clearer purpose and greater seriousness than ever before.

While, then, the record of this war year must be a brief one in comparison with past years, it can register very definite progress in many avenues and an increase in positive influence.

THE TRUSTEES

Only one change has occurred in the Board of Trustees during the year, the election of Arthur Curtiss James, on

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April 22, 1918, to fill the vacancy in the Class of 1923, caused by the death of John G. Johnson.

THE STAFF

One addition to the Staff is to be recorded through the appointment as Associate in Industrial Arts of Richard F. Bach, Curator of the School of Architecture, Columbia University.

To the number of men reported last year as having entered the Government service one has been added this year, Russell A. Plimpton, Assistant Curator in the Department of Decorative Arts.

The full list of those who have entered the Army or Navy is as follows:

HONOR ROLL

Oscar W. Aubé, Bashford Dean, Herbert Doyle, H. W. Fisher, Durr Friedley, Robert A. Gordon, Stephen V. Grancsay, William M. Milliken, A. B. Nixon, John Reynolds,* Stanley J. Rowland, H. E. Winlock, John Hartmann, John Myers, Henry Burton, H. R. Hopgood, A. C. Mace, S. Marchat, H. G. Evelyn White, Benjamin Budds, Eugene Foy, Charles French,* James Hands, Arthur C. Larsen, John J. Lopez, Thomas McKenna, Francis A. McFall, Edward Roberts, Albert Steinhäuser, Jr., George Brown, R. A. Plimpton, William Enright, John Mulligan, Matthew Mulligan, Philip Greene, William Watson, Edward Leonard.

MEMBERSHIP

The unusual events of the year have affected the Museum chiefly in two very direct ways, by lessening the attendance and by cutting down the membership. Since the first of the year 1,533 annual members have withdrawn their support, resulting in a diminution of income applicable to the payment of running expenses by \$10,990. The seriousness of this pecuniary loss is shown further on, but it should be said here that the loss of the individuals as contributors to the strength of the organization for the accomplishment of its purpose is regretted more than the financial loss.

*Died in the service.

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The Trustees are more than ever mindful of the devotion and generosity of the members who, in this time of stress, have continued the support so essential to the carrying on of the work of the Museum and they desire to record their recognition of this loyalty here.

The membership, at present, is as follows:

Fellows in Perpetuity	308
Fellows for Life	169
Honorary Fellows for Life	34
Fellowship Members	46
Sustaining Members	297
Annual Members	<u>6,015</u>
Total	6,869

ATTENDANCE

The general diversion into new channels of energies and interest which existed before the war, especially through the enlistment of the young men and the service of the women in patriotic movements, had its effect upon the attendance at the Museum; and it is not surprising that the statistics should show a decrease in the total from that of last year. The total number of visitors was 635,497, and the decrease 44,176 as compared with the number of the previous year. In these figures, however, there are several things which demand attention. The decrease was entirely in the class of visitors who come "to see" the Museum, and it is natural that this should have been so. On the other hand, there was a steady increase in the number of visitors who came with a purpose, notably those who studied or worked here. 9,770 attended the lectures; 15,655 children attended the story-hours; 26,688 people—students, designers, manufacturers—worked in the galleries, study rooms, and library; and 27,224 children came in classes from the schools.

The Museum was closed on Saturday evenings after January 4, as an imperative economy of light and heat during the acute period of coal shortage, and later it was closed again as a part of a necessary retrenchment of expenses.

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MUSIC IN THE MUSEUM

For several years it has been customary to hold one or more receptions for the members, when some collection of special interest was shown for the first time. There have been no evening receptions during the past year, the Morgan and Fletcher collections each having been opened in the afternoon with a private view for the members; but it had been noted that the music provided upon those occasions added greatly to their pleasure, and it was with this in mind, and the desire to offer the pleasure to a larger audience and especially to the soldiers and sailors stationed in or near New York that, through the generosity of Edward S. Harkness, two free orchestral concerts were given in the Main Entrance Hall on February 9 and 16. The symphony orchestra employed on both occasions was under the conductorship of David Mannes, whose sympathy with the experiment had much to do with its success, and it is a pleasure to report that, through the generosity of four other Trustees, a series of four concerts is being given by Mr. Mannes in January, 1919.

COST OF ADMINISTRATION

The cost of operating the Museum in 1918 was \$590,782.56. The amount available for the payment of this expense out of sources of income usually applicable to this purpose, that is, city appropriation, income from endowment funds, admission fees, sales of handbooks, etc., was \$360,785.67, leaving \$229,996.89 to be provided out of other sources of income augmented by private contributions.

The cost of administration was greater than ever before, due partly to increased activities, and partly to increased cost of service and supplies. The amount of money given by the City was \$233,000, but the income from other sources applicable to the payment of expenses, such as entrance fees on pay days, sales of publications, fees from membership, decreased with the smaller attendance incident to war interests and activities.

The situation faced by the Trustees is a serious one which

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will become more serious in the coming year. The income from membership, admissions, and sales of publications may increase with the new year and the return of the public to its pre-war avocations, but the amount of the appropriation to be received from the City has already been determined—it has been cut down from \$233,000 to \$175,000. Unless the necessary funds are provided for the continuance of work on its present scale, the plight must be met in a radical manner either by the diverting of funds hitherto reserved for the purchase of objects of art to the payment of running expenses, or by the curtailment of activities begun and the retrenchment of expenses to which the swing of forward movements has committed the Museum.

Either course would be lamentable. The service rendered to the City by the development of the Museum collections in their various branches for the enjoyment of the people, their education and practical profit, is incalculable, second in importance to no other educational or philanthropic agency, and the City can ill afford retrenchment along such lines.

ACCESSIONS

The important acquisitions of the year are considered below; their total numbers 1,654, of which 10 were received by bequest, 379 by gift, and 1,265 by purchase. A statistical table, on page 37, shows these accessions in detail, affording an interesting comparison of their special classes, and in the case of purchases indicating the funds out of which they were bought.

a. Bequests

The Museum received a miniature portrait of Mrs. Margaret Richard by the bequest of Georgiana Emily Reynolds; a landscape by W. L. Sonntag, from Mrs. William Combe; a portrait of himself, by John Vanderlyn, from Ann S. Stephens, in memory of her mother.

Bequests of money, or payments on bequests already announced, have been received as follows:

Cash, securities, and real estate on account of

Bequest of Isaac D. Fletcher \$2,093,013.50

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Payment in full of the Bequest of Marie S.

Grandidier	47,000.00
Cash on account of Bequest of Hugo Reisinger	12,821.92

b. Gifts

Three hundred and seventy-nine objects have been received from fifty-seven persons. A list of these generous donors is given on page 45. More than ever before, the Trustees have appreciated the generosity that prompted these contributions; and it is with special thanks that they acknowledge their indebtedness to all who have given to the collections.

c. Purchases

A list of the purchases made is published monthly in the Bulletin, and the important acquisitions are described in more or less detail in special articles. The table on page 37 shows the classes covered, the extent to which each has been augmented, and the fund to which the individual purchases have been charged.

The market conditions which obtained last year have been even more stringent this year. Very few purchases have been made in Europe and, following the policy of last year, those that have been made have not been brought to this country on account of the difficulties and danger of transportation. The more important acquisitions are referred to in the departmental reports.

LOANS

A memorial exhibition, assembled by the Curator of Paintings, of forty-eight works by Albert P. Ryder was shown from March 11 to April 21. The pictures were generously lent by Messrs. R. B. Angus, Charles Melville Dewey, Mrs. Charles Fitzpatrick, Charles L. Freer, John Gellatly, Mrs. E. B. Greenshields, The Hillyer Art Gallery, Charles E. Ladd, Adolph Lewisohn, Burton Mansfield, N. E. Montross, Mrs. Alexander Morten, George S. Palmer, A. T. Sanden, Dr. Dudley Tenney, Lady Van Horne, R. C. and N. M. Vose, Mrs. Lloyd Williams, and Colonel C. E. S. Wood.

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On March 11, also, an important exhibition of American sculpture, past and present, was opened. This was brought together by a special committee, consisting of Daniel C. French, chairman, Edward D. Adams, George F. Baker, George Blumenthal, William Church Osborn, Herbert Adams, Edward Robinson, James E. Fraser, and A. A. Weinman, and comprised eighty-eight pieces. Some of these are the property of the Museum by gift or purchase, but a large number were lent by the sculptors themselves, or by the institutions into whose possession they have passed, with the understanding that the exhibit shall be permanent, with the sculpture belonging to the Museum as a nucleus around which a changing series of loans shall be grouped.

Encouraged by the success of the exhibition of objects made from sketches by designers working in the Museum which was held in 1917, a second group of similar objects was arranged in February in Class Room B. Here furniture, jewelry, textiles, glass, ceramics, and other classes of objects lent by the manufacturers were displayed as evidence of the helpfulness of the Museum to these classes of its visitors.

A very interesting exhibition of the work of Rembrandt in painting, etching, and drawing was arranged by the Curator of Prints and opened on March 4. The possibility of such an exposition of Rembrandt's art was due to the kindness of J. P. Morgan and C. B. Eddy, who lent drawings, and to Messrs. Fritz Achelis, C. B. Eddy, J. P. Morgan, Theodore de Witt, S. S. Rosenstamm, Felix M. Warburg, Alexander McMillan Welch, and Mr. and Mrs. Emil Baerwald, who lent etchings.

The celebration of September 6 as Lafayette-Marne Day was marked by the exhibition of a collection of objects of historical interest associated with the life of Lafayette, drawn chiefly from the Huntington Collection of portraits of Lafayette, belonging to the Museum, with additions lent by R. T. Haines Halsey, the Sons of the American Revolution, and an anonymous lender.

From R. T. Haines Halsey were received on loan one hun-

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dred and two pieces of American silver, which, with the collection lent by Judge A. T. Clearwater and constantly increased by him, form the most important assemblage of American colonial silver possible to bring together.

Six hundred and eight objects have been received as loans to the various departments from fifty-three persons. Among the most important were a portrait of President Wilson, by John S. Sargent, from the Governors of the National Gallery of Dublin, Ireland; numerous objects of Near Eastern art, from Miss Cora Timken; a group of laces of unusual interest from Mrs. John E. Parsons; armor from Theodore Offerman. The names of all of the lenders are gratefully recorded on page 49.

CARE OF THE COLLECTIONS

Besides the work of the departments in the acquisition and display of objects of art received as gifts, loans, or purchases, the following figures will give some idea of the amount of detail which enters into the less obvious phases of the work of the Museum. Objects totaling 950 were accessioned, numbered, and distributed by the Registrar, upon whom, also, depends the care of and responsibility for objects not on exhibition; all of the new accessions and many received in the early years of the Museum were catalogued by the catalogue department; 6,010 objects were recorded photographically; 21,878 labels were printed, and 607 labels lettered by hand; 7,811 negatives and 43,032 photographs and postcards were made by the photographer, of which 42,062 were sold at the Information Desk; 25,518 catalogues and other publications were sold, and 108,636 copies of the Bulletin were distributed.

DEPARTMENTAL DEVELOPMENT

The following paragraphs report the work carried on by the various departments of the Museum under the direction of the Curators, in addition to the duties incident to cataloguing, publication, and exhibition of acquisitions and loans and the special exhibitions and publications of the year referred to elsewhere.

REPORT OF THE TRUSTEES

1. Department of Egyptian Art

Notwithstanding the necessary curtailment of the activities of the department owing to war conditions, various minor changes in the arrangement of the Egyptian collections have been carried out during the past year, while a new and interesting feature has been added to the exhibits in an installation illustrating the daily life of the Egyptians. This exhibit, to which the Seventh Egyptian Room has now been permanently set apart, has been rendered possible primarily through the results derived from the excavation of ancient town-sites by the Museum's Expedition—at Lisht, Thebes, and Khargeh Oasis—although it includes also material derived from other sources. The objects comprised in the exhibit are illustrative of the everyday activities of the ancient Egyptians, their principal pursuits and pastimes, and are grouped under their respective subject-headings. The interpretation of the various classes of material—as to their manner of employment or processes of manufacture—has been made clear by a full series of line-drawings, taken from pictorial representations on the monuments.

The work of the Museum's Expedition in Egypt has fortunately progressed without interruption during the past year, as in the three preceding years since the war began, and the investigation has been continued of the Palace-city of Amenhotep III, at Thebes, as well as the precinct and cemeteries surrounding the Pyramid of Sesostris I, at Lisht. The regular annual report describing the scope and results of these excavations will shortly appear in the Bulletin. With the recent conclusion of the war, several members of the staff of the Egyptian Expedition are being released from their military duties in the American and British armies, and can soon return to Egypt to resume the full programme of the Museum excavations which were in progress when the war broke out in 1914. With the restoration of more normal conditions as to shipments from abroad, it is hoped that the very considerable acquisitions of material which have been made in Egypt during the war, both through excavation

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and purchase, may be brought home in the near future and placed upon exhibition.

The preparation for publication of the results of the Museum's investigations in Egypt has made steady progress during the past year. On a grant made by the Trustees from the Leland Fund, a volume comprising some nine thousand lines of Coptic texts, with translation and commentary by W. E. Crum, the well-known Coptic scholar, derived from the Museum's excavation of the Monastery of Epiphanius, at Thebes, is about to go to press and will prove a valuable contribution to the literature upon Egypt during the early-Christian period.

The preparation of Volumes II and III of the Robb de Peyster Tytus Memorial Series has also been completed and they will be carried through the press as soon as conditions permit. Both these volumes will describe and illustrate the Tomb of Puyemrê, one of the most important and interesting of all the private tombs at Thebes.

2. Department of Classical Art

After the opening of the new Wing of Classical Art on December 3, 1917, a multitude of installation items, principally the preparation of descriptive labels, remained to be attended to. Several months of the new year were therefore spent in such work. To increase still further the educational value of our collections, it was then planned to place in each gallery a case of explanatory photographs, to show, for instance, stylistically related material; the original poses of our fragmentary statues, as seen in better preserved examples of the same types; the uses of the various shapes of Greek vases, bronze strigils and other implements, as depicted on Greek vase-paintings; the different types of Greek, Etruscan, and Roman tombs in which many of our objects have been found; material to exemplify ancient technical processes; maps illustrative of contemporary history; and so forth. In short, the scheme is to supply the public with the archaeological background which will make possible a greater understanding and appreciation of the collections. The case

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containing such illustrative material for the large Hall of Sculpture was the first to be completed and has been placed on exhibition; the work on the other cases is proceeding as fast as possible.

In the new arrangement of the classical material in period rooms, it was found advisable to separate the Cesnola bronzes, terracottas, and glass from the other collections with which they were formerly exhibited. They have now been temporarily installed in the corridor adjoining the Library, one wall of which was already occupied by the Cesnola inscriptions, where they form a connecting link between the Cesnola sculptures and vases (in Galleries I:B 41 and 42) and the rest of the classical collections.

The crowded arrangement of the classical sculptural casts, due to the removal of a large part of the collection from Galleries 26-29 in 1914, proved unsatisfactory. They have therefore been rearranged, the chronological sequence being again introduced, and the congestion relieved by the further withdrawal of fifty-seven casts.

Though a number of important purchases have been made for the department in Europe, war conditions have naturally prevented their shipment to this country. There are, accordingly, only a few acquisitions to record—two Athenian vases of the sixth and early fifth centuries, one a stamnos with a representation of Eos pursuing Kephalos, the other a kylix with the salutation "Hail and drink well;" a bronze ornament with the head of Medusa, of the Roman period; two pairs of Etruscan gold earrings; and two small amulet cases of a type frequently found with Roman glass. A Proto-Corinthian lekythos was given by Edward Robinson; a Cypriote barrel-jug by Mrs. Robert W. de Forest; and a few minor objects were donated for our study collection. Two beautiful silver cups with representations of cranes have been lent by J. Pierpont Morgan, and a terracotta statuette of a flying Eros by Waters S. Davis.

The catalogue of the collection of gems, on which Miss Richter has been at work for a number of years, is now approaching completion, and we hope to see it published in 1919.

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3. Department of Paintings

There have been no changes of any importance in the arrangement of the pictures, though partial re-hangings have taken place in most of the galleries for the purpose of exhibiting paintings that have been lent, or bringing to view works which had been in the storerooms, or for the better effect of those already on exhibition. Changes in the Marquand Gallery have been made twice, necessitated by the inclusion of *The Bull Fight* by Goya, lent by Mrs. Leonard M. Thomas, and by the refilling of its space after the picture was removed. At this time there are no loans in the Marquand Gallery, the Morgan gift of last year having put the Museum in possession of the several works of the Morgan Collection which had been shown there as loans for a considerable time and which have played so important a part in the distinction of the room. Besides the Raphael, the Morgan pictures in this gallery are the masterpiece of Gabriel Metsu, *The Visit to the Nursery*, and the noble portrait of Christopher Columbus by Sebastiano del Piombo.

There is a pressing need for another gallery for the primitive Netherlandish and German pictures, a number of excellent works of these schools being stored on account of lack of exhibition space. All the early Northern pictures on exhibition are crowded into one gallery with no possibility of classification.

The memorial exhibition of paintings by Albert P. Ryder, which was held in the spring (March 11-April 21), was successful in every way. Gallery 25 was redecorated to harmonize with these sensitive and highly imaginative pictures. All of his famous examples were shown. This exhibition formed an admirable contrast to the powerfully realistic paintings by Thomas Eakins shown here some five months previously, both artists being preëminent in America in their different fields. Two paintings by Eakins from his exhibition have been added to our collection—*The Thinker* and *The Writing Master*—and several of the Ryders have remained at the Museum as loans.

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Since the closing of the Ryder exhibition, Gallery 25 has been used for two exhibitions of drawings selected from the Museum collection. The care of the drawings has occupied a considerable part of the time of this department during the current year. The labeling, mounting, and classification of these proceed satisfactorily. The collection at present numbers over twelve hundred items.

Despite the dearth in the picture market resulting from the war, the Museum has been able in a few instances to fill up certain gaps in its collection. One of the acquisitions by purchase is a Triptych ascribed to Segna di Buonaventura, which shows in an impressive way the transition which took place in the early years of the fourteenth century from Byzantine formalism to the naturalism on which the modern schools have been founded, a phase of the development that had not been represented in our collection. A Florentine cassone front of unusual decorative beauty, dating from about 1450, has also been bought. Our most important acquisition, however, from the historical point of view consists of the pair of portraits by Ingres which were part of the collection made by the painter Degas. Ingres is the most important of the early influences in French nineteenth-century painting and students of modern art will welcome the inclusion of pictures by him in our collection, as the few examples in this country are all in private hands. The arrival of these pictures is delayed by conditions of transportation.

The group of eighteen paintings from our storerooms which were lent in June, 1917, to the Chatham Square Branch of The New York Public Library was removed in July of this year and installed with five additional pictures in the Hamilton Fish Park Branch. Another group of eighteen works was lent to the Chatham Square Branch at the same time to take the place of those removed.

4. Department of Decorative Arts

The accessions for the year number 270, comprising 26 objects received as gifts or bequests, and 244 acquired by purchase. Objects to the number of 224 were exhibited as loans.

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With respect to purchases, the outstanding feature is the acquisition of the George S. Palmer Collection of sixty-six pieces of English and American furniture. The forty-three examples of American furniture include a large group of furniture, remarkable for beauty of decoration and skilful execution, made by William Savery in Philadelphia between approximately the years 1760 and 1775. The other American pieces in the collection are also of unusual importance. With these new accessions added to the Bolles Collection, the gift of the late Mrs. Russell Sage, the Museum now possesses an unsurpassed representation of American furniture. The English furniture in the Palmer Collection, including important examples of the early Georgian and Chippendale periods, is a welcome acquisition.

The policy of acquiring fine examples of American woodwork, such as interiors of paneled rooms, as well as architectural details, has been continued successfully, although lack of space makes exhibition impossible for the present. Especially noteworthy among the recent purchases is the Wentworth-Gardner House (1760) at Portsmouth, N. H. The woodwork in this celebrated house is typical of the finest New England productions, and will add greatly to the interest of our contemplated American Wing.

A superb example of early French Gothic sculpture in stone, a Virgin and Child, dating from the end of the thirteenth century, is undoubtedly the most important acquisition in the field of European sculpture. Another important early piece is the large sarcophagus of Veronese marble, North Italian, late twelfth century.

At the sale of the second Bardini Collection, the Museum acquired, among other objects, including furniture, medals, and decorative sculpture, several fine stucco reliefs of the Renaissance period. Prominent among these accessions, which have materially increased the interest of our Renaissance exhibition, is the large armorial tondo by Giovanni della Robbia. Two unusual cassoni were also purchased at this sale. The collection of vestments has been augmented by the addition of several fine examples of Gothic and Renaissance

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periods. As in former years, the ceramic and textile collections have also been strengthened by additional purchases.

Turning now to the field of Near Eastern art, an effort has been made during the past year to build up the Indian section. With the purchase of an elaborately carved high relief, in stone, of Vishnu, the Museum added to its collections a masterpiece of mediaeval Indian sculpture. The Vishnu dates from the late years of the twelfth century, and comes from the temple of Kikkeri in the Mysore district. Through the gift of the Alexander Smith Cochran Collection, Mughal painting has been well represented in the Museum, but the illustration of the Rajput school was inadequate. With this in mind, a number of characteristic examples of Rajput paintings from the sixteenth through the eighteenth century have been acquired. A page from a thirteenth-century manuscript of the *Manafi-al-Hayawan* and other fine examples of Persian or Arabic miniatures or calligraphy have also been added.

Although the department has been handicapped by the entrance into national service of several of its members, new installations and the rearrangement of galleries necessitated by the increased size of collections have continued without interruption. During the past year, nine new galleries were added to the exhibition space of the department; eleven galleries were rearranged, and in nine galleries entirely new exhibitions were installed. The total number of galleries now devoted to the exhibition of material in the department is fifty-six. The collections in the department comprise approximately 45,000 objects.

The first floor of Wing F, formerly known as the Hoentschel Wing, was closed early in January to permit extensive alterations in the decoration of the galleries and the installation of the collections given by J. Pierpont Morgan. The Pierpont Morgan Wing, as this building is now designated, was opened to the public on June 10. In the meantime, the objects of Gothic and Renaissance art, removed from Wing F to afford exhibition space for the new material, were installed in three galleries on the second floor of Wing J, and the exhibition opened in February. This was followed, a few months

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later, by the opening of an additional gallery to the south, for the exhibition of the collection of Venetian glass and Italian furniture of the late periods.

On March 4 the Mr. and Mrs. Isaac D. Fletcher Collection was opened in Gallery D 6 to continue for one year. In the field of decorative art, the collection comprises Near Eastern rugs and ceramics, Gothic sculpture, etc. The galleries of Near Eastern art, including the rug room, have been rearranged and new rooms opened for Indian sculpture and jewelry. The installation of the woodwork of a room from an Indian temple, the gift of Robert W. and Lockwood de Forest, was completed during the year, and has attracted great interest. The woodwork is from the Jain temple of Vadi Parsvanatha at Patan, constructed between 1594 and 1596.

The six galleries of English and American furniture on the second floor of Wing F have been rearranged on the principle of combining English and American furniture of the same periods. Two galleries for the exhibition of supplementary collections of English and American furniture have been installed in the basement of Wing H. The collection of metallic reproductions, also in Wing H, has been rearranged.

During the month of December the newly acquired Palmer Collection of English and American furniture was exhibited, together with prints from furniture books of the time, in two of the galleries of the Print Department. In connection with the celebration of the Lafayette Centennial, an exhibition of works of art relating to Lafayette was arranged in the Accessions Room.

5. Department of Far Eastern Art

During the year the collections of the Department of Far Eastern Art have been gradually developed and improved. The pieces bought by the curator in Peking during the summer of 1917 arrived after much delay and were put in place, and several important acquisitions were made. Most important among these is that of a number of Chinese paintings and a large collection of Japanese color prints by Hiroshige, Shunsho, and his followers. They are particularly good

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prints, which make our Museum collection a very important one in these two branches. In the Room of Recent Accessions it was possible to show part of the collection of Shunsho actor prints by itself, and so to give a very good idea of their remarkable quality.

In Room H 11, where Japanese prints are usually shown, the exhibitions were three times changed: first we had Hiroshige prints of the Marusei Tokaido set, then the eighteenth-century masters Harunobu, Utamaro, Sharaku, Kiyonaga, and Koriusai, and last the fine Hiroshiges lately bought, landscapes as well as birds and flowers.

6. Department of Arms and Armor

In the large Hall of Armor a general rearrangement of material has been carried out. A number of complete suits of armor have been brought to the front of the gallery in order to give the visitor a better first impression of this hall and to introduce him at once to some of the most important objects. This re-grouping, nevertheless, has been so designed that it does not interfere in any essential degree with the chronological sequence of the collection, which, for the rest, has been found very useful for didactic purposes and which was from the beginning prescribed by our benefactor, Mr. Riggs.

The most important departmental accession is the casque made in 1543 by Philip de Negroli, probably for Francis I, which formed part of the J. Pierpont Morgan Donation. In beauty of design and in quality of execution this burgonet ranks unquestionably among the three most precious in the world. This specimen had been lent to the Museum in 1915, and was described in our Bulletin for April, 1916. Other accessions which are now on exhibition and deserve mention, are the Japanese sword mounts from the Goda Collection, which was received by the Museum during 1917 as an anonymous gift, also a fifteenth-century cannon acquired by purchase: this was dredged near Seville, and, having long been buried in the clayey mud of the river, was still in good preservation, with its breech block (for it was a breech-loader) complete—it had in it even the débris of a charge of powder!

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The armor galleries, we should record, owe not a little of their interest to those who have lent us the best specimens from their private collections. From Colonel H. H. Rogers were lately borrowed several suits of armor, one of which, in black and white, decorated with embossed foliation, belonged to the collection of Samuel Rush Meyrick, and is pictured in his *Critical Inquiry into Ancient Armor*, as well as in Skelton's *Meyrick*. It is particularly gratifying to see another object from this classical collection make its appearance (even for a limited time) in our main gallery. Madame Rutherford Stuyvesant has again renewed the loan of the important objects from the armory of her late husband, our long-time trustee. George C. Stone continues his loan of Eastern arms, which include the superbly embossed and *ajouré* pieces from the treasury of the Maharaja of Tanjore. Mr. Offerman has renewed the loan of his cannon from the Philippines and added to them two highly decorated lantaca: he has also contributed Highland pistols. We record, too, the Scottish arms from the collection of Alexander McMillan Welch, and from Mr. and Mrs. Welch a seventeenth-century tapestry. In the matter of Highland arms we have still on exhibition Aymar Embury's brace of highly decorated "Highlanders," which were carried by his ancestor in our Revolutionary War. Thanks to these lenders and to the benefaction of Charles M. Schott, Jr., we are able to exhibit an imposing series of these beautiful arms.

In a general way, armor has had an especial vogue during the Great War, and especially during the past year soldiers and sailors thronged our galleries, attracted by the light which our specimens gave them upon ancient war—their interest too was the keener since modern warfare has revived the use of helmets and body defenses—in fact, hardly a soldier of the millions in actual service was allowed to go into the combat zone unless protected by a steel helmet. Even body armor reappeared to a certain degree: it was worn by many sentinels, machine-gunners, and soldiers who occupied dangerous posts; in no little degree was it favored by the Germans. Accordingly, with a view to providing better models of

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helmets and other defenses, the workshop of our Museum was little by little drawn upon to aid the work of the Ordnance Department in Washington: in our shop could be had skilled model-makers and in our galleries were found some of the best early models which could be copied. After these models, accordingly, trial lots of armor were made in the most resistant alloys and forwarded to American Headquarters in France. Some of these defenses were received favorably, although it was soon discovered that the American soldier was not easily convinced that armor was worth the trouble of wearing—he took to his helmet with a certain limited enthusiasm, but any other kind of armor, even the best, he preferred to throw off at a critical moment. Perhaps, had the war lasted longer, some of the defenses which originated in the Museum would have demonstrated their merit and have been used extensively. In this connection an aviator's armored chair deserves mention, also an aviator's helmet, together with certain defenses for the operators of tanks who, although safe from the direct fire of machine guns, suffer serious and even fatal wounds from the splash of lead bullets which penetrates their armored cars. We should record that the President of the Museum received the personal thanks of Secretary Baker for the help which the armor workshop contributed to the work of the Ordnance Department. We may also mention that Major Bashford Dean, the Curator of Armor, was sent abroad by the War Department in the winter of 1917-1918 and directed to gather all accessible data in the matter of helmets and body armor in the interest of this branch of the Government's work.

The acting Curator of the Armor Department during Major Dean's absence was Alexander McMillan Welch, a well-known amateur in this field.

Major Dean has prepared for the Government a report on Armor in Modern Warfare, as a result of his studies abroad. This work will, it is hoped, appear in the form of a book with numerous illustrations. Progress has been made on the complete catalogue of the Riggs Collection which

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the department plans ultimately to publish. This will include many drawings, some in color, showing ornamental patterns, arabesques, inscriptions, etc., selected from specimens of all periods. In connection with this work it has been found advisable, even necessary, to undertake an elaborate review of the literature dealing with the subject of armor—its varieties, periods, places of origin, makers, etc. This bibliographical work, it should be explained, began in a small way ten years ago, and developed gradually: our reference cards include at present over five thousand titles which have been cross-referenced in various ways so that a student will be apt to find with little loss of time the exact records dealing with his subject. These references, we believe, concern not only special students of armor, but artists of many stations, metal workers, designers, and lovers of the beautiful everywhere. A very instructive piece of work which the department is now desirous of publishing is a memoir by Dr. William Campbell, professor of metallurgy at Columbia University, which deals with technical questions in armor-making. Up to the present time no work has appeared to show what the ancient artist in steel really knew of metallurgy. Had he knowledge of the heat treatment of steel; to what degree did he understand armor alloys; in what way did he temper his metal? These questions Prof. Campbell has now answered in the most illuminating way from his study of the "histology" of the ancient metal. The Curator furnished Prof. Campbell fragments of about thirty pieces of armor from his own collection, of which sections were ground and the results recorded. Observations in this field were made by Alfred de Forest over a year ago, and the theme then appeared of especial interest; for, thanks to the new method of studying steel by microscopy, the ancient armorer did not need to leave written records in order to reveal to the modern metallurgist the secrets of his guild.

7. Department of Prints

This year the Department of Prints has no such important accession to record as the Harris Brisbane Dick Collection,

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but it has acquired by gift and purchase many most interesting and valuable items, several of which have not as yet been received in New York. In building up the collection, the department has tried rather to procure fine and representative examples of the various schools than to get very many prints by any one or more specific artists. Some idea of what has been achieved may be given by the following short list of more important items that have come in during the year. Among the single prints are an Adoration of the Kings by the Master E. S., a Battle of Sea Gods and a Hercules and Antaeus by Mantegna, the first state of the portrait of the Landgravine Amelia Elizabeth by Ludwig van Siegen, the Spectacle des Tuileries and L'Arrosoir by Gabriel de Saint-Aubin, four fine Rembrandts, the first state of Barthel Beham's portrait of King Ferdinand, and nineteen proof impressions of woodcuts by Dürer. Among the illustrated books and bound collections of prints are the first edition of Brydenbach's Peregrinations, the Schatzbehalter, a Horae printed by Pigouchet for Vostre under date of August 22, 1498, a Theurdank, ten volumes illustrated by Dürer, the "Vedute altre prese . . ." of Canaletto, and the first issue of Goya's Caprices. A small number of very important books of "ornament" have also been added to the collection, among which are six very rare German and Italian Renaissance lace books and the "Oeuvre de Juste Aurele Meissonnier." A number of prints by contemporary American artists have been acquired, among them nearly complete collections of the work of J. Alden Weir and Rudolph Ruzicka. There have been many gifts to the print room, among which the most notable were the two very important groups of German woodcut books given by Mortimer L. Schiff and Felix M. Warburg, the Caprices of Goya given by M. Knoedler & Company, and a large number of facsimiles of important old prints given by Robert Hartshorne.

During the year the department has held four exhibitions: of Italian Renaissance woodcuts, carried over from the previous year, of works by Rembrandt, which is elsewhere referred to, of more important accessions, and of representa-

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tive prints from the Harris Brisbane Dick Collection. For the exhibition of the Palmer furniture the department arranged about the walls of the galleries prints from the more important eighteenth-century English furniture pattern books. Aside from the work involved in connection with new accessions and exhibitions, the department during the past year has been chiefly busied in cataloguing, accessioning, and mounting prints from the Dick Collection and the scrap books acquired at the Wilton House sale in 1917. The work has been hampered by illness among the staff, but in spite of that more than 2,500 prints have been put in permanent mounts, and 704 new accessions have been made during the year. The total number of items accessioned from the end of 1916 until December 15, 1918, amounted to 4,552. These figures of accessions are to a certain extent misleading, as there are included in them as single items bound collections and illustrated books which in many instances contain large numbers of prints.

8. The Library

Despite war times, the Library has had the most successful year in its history. Although many of its regular visitors have been absent, others in increasing numbers have made use of it.

Our inability to import books and periodicals has been felt more than ever. The assistance given by the American Library Association, in coöperation with the Department of State, has enabled us to secure a few German periodicals during the past three months. We are anticipating the receipt of others in the near future. As far as possible, all departments have been added to, particularly that of books relating to prints.

Attention is called to the large work brought out by Lord Kingsborough on the Antiquities of Mexico, consisting of nine volumes, dated London 1831-1848. The work contains upward of a thousand plates, numerous colored ones, embracing all the remains of Mexican architecture, art, religion, etc. It is one of our important purchases.

Among the noteworthy gifts of the year are the following:

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—a collection of about 1,400 photographs of colonial architecture, furniture, pottery, textiles, metalwork, etc., of the eighteenth and nineteenth centuries, from Charles Allen Munn; the Collection of P. A. B. Widener. British and Foreign Schools. Philadelphia, 1915, from Joseph Widener; and a collection of colored photographs of Japanese views, architecture, customs, etc., and four albums of drawings, scenes from plays, etc., from H. de Raasloff.

The impetus given to the art of design, during the past year, has not been confined to the class rooms and the galleries of the Museum. The Library has also been called on to do its share in providing material from which the designer might gain inspiration. These requests cover a wide range and include textile fabrics, costumes, pottery, jewelry, and furniture. With the fine collection of books and photographs at their disposal, designers now make regular visits to the Library, to avail themselves of its resources.

In addition to those who work in the Library, there are classes in costume and design that meet in the class rooms. Under the guidance of instructors from Teachers College and other institutions, the library books and photographs are used.

The names of the donors and the statistics relating to the Library will be found elsewhere in the report.

THE BUILDING

The southernmost part of the east front of the building (Wing K), although urgently needed for the display of the collections, still remains unoccupied. It has not yet been turned over to the Trustees, owing to the failure of the City to appropriate the necessary funds for its completion.

During the year there has been special protection of the building and its contents, by the City as well as by the Trustees.

PUBLICATIONS

Through the gift of the donor of the collection, Mrs. Robert W. de Forest, an illustrated catalogue of Mexican

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maiolica prepared by the late Edwin AtLee Barber, and in an earlier edition published by the Hispanic Society of America, has been placed on sale. This is the only catalogue of a permanent collection issued during the year.

A report of the Egyptian Expedition for the year 1916-1917, written by Albert M. Lythgoe, Ambrose Lansing, and N. de Garis Davies, was issued as a supplement to the March Bulletin; a fully illustrated catalogue of the loan collection of paintings by Albert P. Ryder, prepared by the Curator of Paintings, Bryson Burroughs, was issued at the time of the exhibition in March; a brief handlist of works by Rembrandt, prepared by William M. Ivins, Jr., Curator of Prints, was issued to accompany an exhibition of paintings, drawings, and etchings, also shown in March; a catalogue of American sculpture, fully illustrated, was prepared by Winifred E. Howe for the special exhibition opened in March; and a brief guide to the J. Pierpont Morgan Collection, written by the Curator of the Department of Decorative Arts, was placed on sale in June, at the time of the opening of the Pierpont Morgan Wing.

The Bulletin concluded its thirteenth volume, and the Children's Bulletin its second volume with the December issues.

EDUCATIONAL WORK

Reference has been made elsewhere to the people who come to the Museum for study or work and to the fact that, while the attendance as a whole has decreased this year, this class of visitors has increased. Not only has the number increased but their seriousness of purpose, also, has increased. It is proposed to refer briefly to these visitors in the following paragraphs:

PUBLIC SCHOOLS. 3,886 children have come with their teachers to see the collections which illustrate their studies; 9,501 children have come either with or without their teachers for talks in the galleries or class rooms by the Instructors; 3,706 children have come for gallery instruction through the activities of the School Art League, an organization

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for the encouragement of the use of the museums by the schools of the City, by means of lectures and talks in the galleries.

Briefly stated, the work of the Instructors consists in demonstrating to teachers the usefulness of the collections as illustrating school studies, in arranging for the use of such material, and in lecturing on it to the teachers when desired, and to the classes. Seven meetings for teachers were arranged this year in connection with current exhibitions—the Czecho-Slovak folk art, the Rembrandt etchings and drawings, the Morgan Collection, the room of Egyptian daily life, and others.

The Museum material has been put to use in connection with classes in art—embracing drawing, design, costume design, house decoration, industrial art, and history of art—English, history, modern languages, the classics, geography, and needlework. The Instructors lecture in the schools, as well as in the Museum galleries.

All of the work done with the City schools is the result of individual initiative on the part of directors, principals, and teachers in connection with their own subjects, schools, and classes. No definite recognition is given to Museum work by the Board of Education and the Superintendent. Mention should be made of the helpful coöperation of Frank H. Collins, Director of Drawing in the Elementary Schools, through whose enthusiastic interest much has been accomplished by Miss Chandler, the Instructor working with these grades.

PRIVATE SCHOOLS. In the nature of the case, the use made of the Museum by private schools does not cover a wide range of subjects, but is confined chiefly to the study of the history of art. 413 schools have sent classes with their own teachers; 57 have utilized the Instructors' services for single talks or courses of lectures.

OTHER SCHOOLS. Classes from Barnard College, Columbia University, Hunter College, New York University, Teachers College, Cooper Union, Packer Institute, Pratt

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Institute, and several schools of art and design made constant use of the galleries and class rooms.

LECTURES. Seventy-five lectures in two courses—on Saturday and Sunday afternoons—were given to the public, the audiences numbering 9,770; five illustrated lectures by Miss Abbot, to members of the Museum; four informal talks by painters and sculptors, with illustrations, to students of painting and sculpture; three lectures, for pupils of elementary and high schools; five lectures for the deaf who read the lips, by Jane B. Walker; six talks for blind children, illustrated with objects from the collections which may be handled, by Miss Chandler and Miss Howe.

STORY-HOURS. Forty-three story-hours, in two courses—on Saturday mornings for children of members, and on Sunday afternoons for other children, were given by Miss Chandler to 15,655. The interest of the children led to regular stated weekday meetings, including visits to the galleries and further study and Museum play.

SEMINARS. Under the leadership of Prof. Grace Cornell, of Teachers College, the seminars for salespeople, buyers, and designers in two courses were continued. The groups have been kept small in numbers, but the attendance has been faithful and interested.

DESIGNERS AND STUDENTS. Permits issued show that 7,705 persons worked in the galleries and 1,127 in the study rooms: 2,227 of those receiving permits were students from art schools and schools of design or artists, 349 were teachers working in the Museum with their classes, and 146 designers representing manufacturers of furniture, textiles, costumes, glass, jewelry, wall papers, etc. 14,293 persons used the Library, 3,563 the collection of photographs, and 56 the Classical Study Room.

MANUFACTURERS' AND DESIGNERS' EXHIBITION. To furnish concrete evidence of work done in the Museum by designers, an exhibition of objects manufactured from these designs was shown in 1917 and again in 1918, from February 4 to March 3. Thirty-seven manufacturers were repre-

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sented by furniture, rugs, silver, glass, jewelry, textiles, etc. The plan has been so successful that a third exhibition was arranged and is now being shown.

By the appointment of Richard F. Bach, Curator of the School of Architecture in Columbia University, to membership on the museum staff, the Trustees took an important step in forwarding the work with manufacturers, designers, and trade journals, a work recognized as essential now at the time of the ending of the war and all that that means to our national industries into which taste and style enter as important factors.

Mr. Bach devotes himself to the needs of manufacturers, dealers, designers, artisans, and manual craftsmen in objects of industrial art, and makes it his business to render accessible to them the resources of the collections.

LENDING MATERIAL. The following table shows the important part that the collection of lantern slides, now numbering about twenty thousand, plays in the Museum educational work.

	BORROWERS	SLIDES
Museum use	211	7,213
New York City		
Colleges	222	5,419
Private Schools	47	1,869
Public Schools	158	5,503
Private Lectures	34	1,582
Public Lectures	85	3,335
Outside New York City	142	6,999
Totals	899	31,920

The demand for photographs has been increasingly great. Casts have been lent to several schools, and to the Lakewood, N. J., Base Hospital No. 9, for use in the art work with convalescent soldiers and sailors.

A special collection of Museum publications, photographs, post-cards, casts, colored reproductions, etc., has been prepared for use in the army hospitals in which educational departments have been established.

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To the group of lending materials there has been added a set of facsimiles of famous woodcuts given by Robert Hartshorne for use in schools.

The collection of paintings lent to the Chatham Square Branch of the New York Public Library last year, was moved into the Hamilton Fish Park Branch in July, and a new collection consisting of eighteen paintings was sent to replace the first collection. Thus three loan collections of paintings are now exhibited in sister institutions in the city, these two, and the collection at the galleries of the Bronx Society of Arts and Sciences, also reported last year.

WORK WITH INDIVIDUALS. The Instructors' engagements with individuals and clubs have increased, especially with groups of sailors and soldiers, Y. M. C. A. workers, Red Cross workers, and members of other similar organizations. The sailors and soldiers were offered guidance every week day at 2 p.m., and frequently availed themselves of this offer. A Sunday service was carried on by other members of the Staff who generously volunteered for the work. Helpful assistance in securing publicity among the men in uniform has been rendered by the War Camp Community Service and other organizations.

CONCLUSION

This has been a year of war. The interest of the American people has been centered on war and war activities. The educational interests of the country, of which the Museum forms part, have been absorbed in war. Our universities have been transformed into war colleges. Even the Museum, in its Department of Arms and Armor, has become something of an annex to the War Department.

It is not strange that under these conditions attendance at the Museum should be somewhat diminished and its income reduced. What is remarkable is that in this year, when the whole thought and interest of our American people has been so centered on what relates to war, that there should have been a decrease of only seven per cent in the number of

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casual visitors, that there should have been an actual increase in the number of those who came there for a purpose, and that the normal activities of the Museum should have continued.

ROBERT W. DE FOREST,
President.

January 20, 1919.